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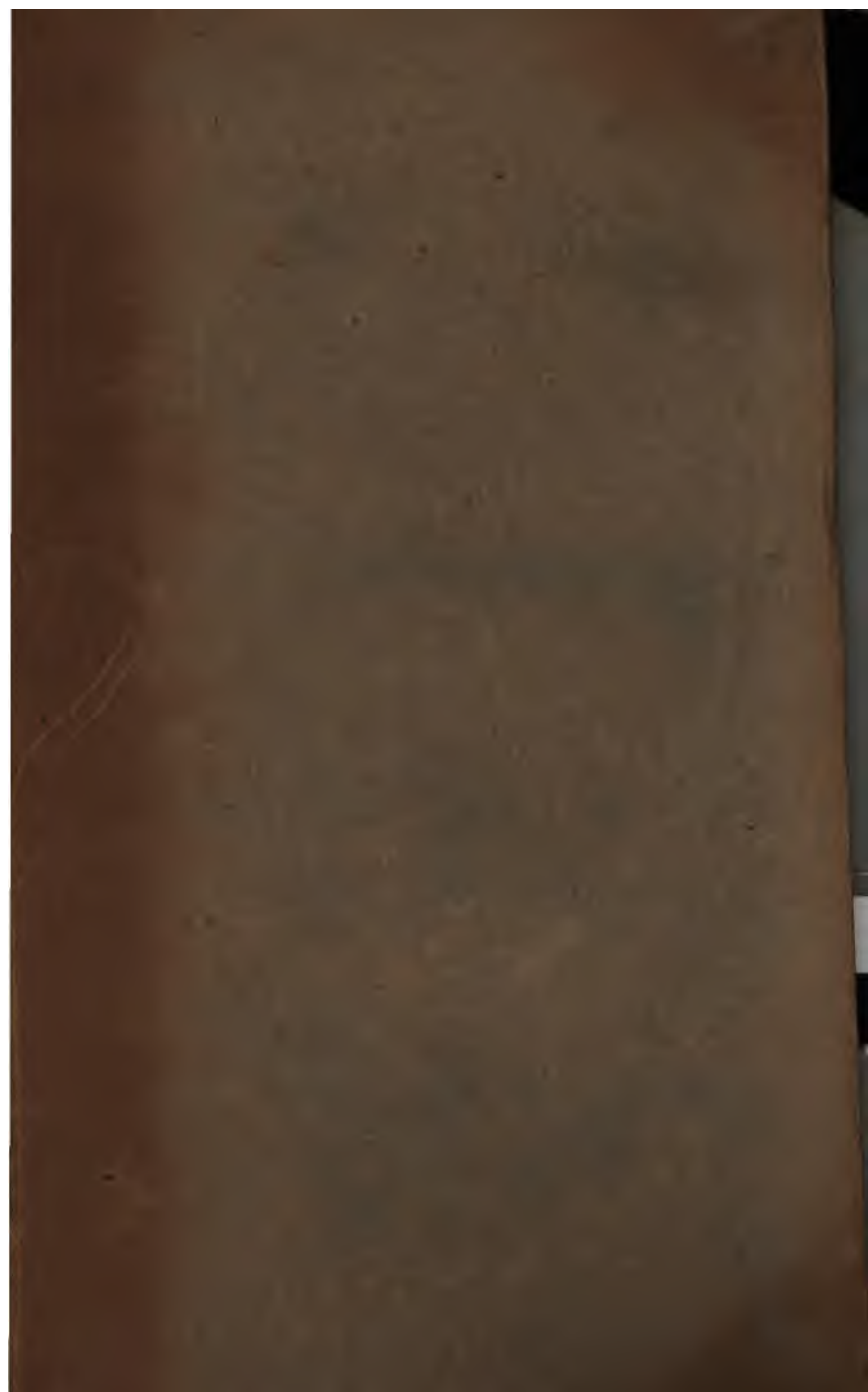
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INTRODUCTORY VIEW  
OF  
**SHORT-HAND,**  
WITH  
A CRITICAL EXAMINATION  
OF ITS  
MORAL INFLUENCE  
ON THE MIND AND CHARACTER.  
**AN ESSAY.**

WITH AN APPENDAGE, CONSISTING OF  
DEFINITIONS OF STENOGRAPHICAL TERMS,  
With Explanatory Notes, &c.

FORMING A  
THEORETICAL ANALYSIS OF THE ART.

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By JOHN BENNETT,

AUTHOR OF

*"Short-Hand Explained," "Elements of Stenography," &c.*

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## ADVERTISEMENT.

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THE "Introductory View" contained in these sheets, was originally designed as an integral part of "Short-Hand Explained;" but it has been thought more advisable to print it in its present form, under the impression that it may tend to remove some of those *latent* prejudices, which it is possible may still exist in the minds of parents and guardians, in respect to the propriety of cultivating the Art of Short-Hand as a regular branch of polite education; by shewing, not merely its direct value as an instrument of research and communication in the general extension of useful knowledge, but also, the collateral aid it offers to other branches of learning, in its beneficial results on the intellectual energies, and the stability of mind which it promotes and maintains. It is still, however, to be considered as an initiatory argument, addressed to learners in the outset of their undertaking; pointing out the requirements and natural effects of the Art, and the means of acquiring professional eminence in that department of Science.

In regard to the "Definitions," which have likewise a close reference to the same work; some expectation is also entertained, that, in the concentration of language in the shape of "Terms," (which is the direct road to Science,) and in the clear ideas which they are intended to present, not only as respects that System, but in accordance with the Art generally, the reporter as well as the student, may derive assistance, both in his theoretical inquiries and practical pursuit.



## INTRODUCTORY VIEW

OF

## SHORT-HAND.

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AS it is not my wish to divert the reader's attention from the object before us, viz. that of practical utility, I will not attempt to trace the Art of Stenography to its source, and pursue it in its windings, down to the present moment; nor descant upon the relative merits of its most eminent professors—Willis, Gurney, Byrom, Taylor, Mavor, and others, and endeavour to maintain their respective claims to public admiration and gratitude. Much less does it fall within my province, to extol the dominion of the graphic art generally, in a review of its wonder-working effects, and the benefits that have already resulted to mankind in consequence of its operations and discoveries; and in delightful and moving speculations, anticipate the sublimity of its ulterior objects, as connected with the great Empire of Truth,

natural and acquired, that may be regarded as the prerequisites as well as the concomitants of the art, and conducive to that degree of skill and talent, which is necessary to give full satisfaction in the prosecution of it.

It does not require much sagacity to discover, that, besides the important, though common faculties of sight and hearing, which are enjoyed by most young people in a sufficient degree of perfection; the business of short-hand requires the intellectual powers of Perception, Memory, Judgment, and Imagination; and that, on their excellence respectively, much depends.

It is by perception, that the figure, proportions, &c. of the characters, which are received upon the retina of the eye, instantly make their due impression on the mind; and, when this faculty is excited, it is called observation or attention, according as it may be engaged in regard to visual or to mental objects: it is by perception, also, that a few sounds, and those, perhaps, not the distinct articulations which properly express the words they are intended to signify; shall, through the medium of the tympanum of the ear, presently convey to the understanding,

not only the meaning of those sounds, but also, to a certain extent, frequently anticipate words as yet unspoken.

But perception itself would become nugatory, and vain, did not the memory record on its intellectual tablet, those images and ideas of which the former only takes simple cognizance. It is to the charge of the memory, that the mental formation of the characters, though executed by the hand, is intrusted; together with their various combinations and constructions: the power and capacity of memory is, also, of very considerable use, in the right reading of a MS. taken down orally; and though quite insufficient to retain the entire subject, may be very instrumental in deciphering and reciting what has been written.

Scarcely less essential and equally vigilant in their respective departments, are the faculties of judgment and imagination. To the discrimination of the judgment is submitted, what letters, and words or other portions of matter are to be retained, and what rejected. It respects realities only, and distinguishes between the spirit and the mere letter of a phrase. It looks, also, to the talents of an orator, and to the circumstances in which he

is placed ; and a variety of other adventitious disclosures, incidental to the truth, come within its notice. Presiding in its mental court, the judgment hears and determines ;—cites and dismisses ;—adjusts and reconciles claims, pleas, suits and applications ;—removes doubts and objections, and joins issue in contentions and contradictions : to its subtil jurisdiction are committed—rights and properties ; equities and privileges : in fine, it performs every service, and exercises every function that belongs to a just administration. The only difference between this supreme tribunal and that of our external courts, regards its mode of process in reference to promptitude ; the decisions of the former being summary, as well as conclusive.

The imagination or inventive faculty (which is the parent of ingenuity) is more useful in short-hand than in most other sciences ; and hence, perhaps, it has been properly termed an Art ; as are the arts of poetry and painting. The imagination raises up forms and proportions, and applies shades and colouring : in its creative sublimity, it also presents ideas ; and is of great advantage to a stenographer, in prompting the allusions of metaphor, and in pursuing his orator through the mazes of

allegory. But it is in emergencies, in cases of great exigency, (and who can say that these untoward circumstances may not arrive) that the imagination becomes particularly active and efficacious : in these cases the other faculties are reduced to a state of subjection and thralldom, and every thing is surrendered to its power and supremacy.

From this cursory view of the subject, it is evident, that, on the quickness and clearness of the perception, on the retentiveness of the memory, on the solidity of the judgment, and on the liveliness and vigor of the imagination, separately considered, much depends : but, in the conduct of short-hand, these powers of the mind, are not only required to perform their respective parts singly ; it is, also, necessary, that they be competent to act in concert.

In following a speaker stenographically, the mental faculties are not only surprizingly blended, but are impelled to a state of astonishing activity. The perception, aided by the imagination, receives the impression of the words *as they rise* ; which, when resolved by the judgment into sense, or, at least, viewed in such connection as may appear conducive to it, is presently transferred to the memory ;

which, in its turn, transmits a copy of its record to the pen, at the precise moment when the perception is engaged in laying up fresh stores, and is occupied in attending, perhaps, to the following sentence. Thus it appears, that the perception is, in fact, taking notice of one part of the subject, while the pen is busied in transcribing another, separated from it, it may be, by fifteen or twenty words; in the same way that, in reading good common print, the sight precedes the utterance by five or ten words, according to the rapidity of the operation.

In order to simplify the subject, I have said nothing about the bearing, which the intellects have upon those literary acquirements which the short-hand writer is required to possess; in the arduous task of following a rapid and incoherent speaker, in his unsteady flight of false concords and false imagery; (for, although the charge of obscurity lies with the latter, the *onus* of transcribing it rests with the former;) because those things which are absolutely learnt, are generally supposed to be exempt from effort: it remains, however, to refer to those acquirements themselves.

Good penmanship, or the power of writing

with freedom and correctness, by means of the right management of the pen ; though generally considered as a mere mechanical operation, is nevertheless an admirable talent, and very advantageous in every description of manuscript. This faculty (to say nothing of the unnoticed coincidence of the mind in the process) is produced, principally, by a steadiness of the nerves, and a flexibility of the muscles of the thumb and two next fingers ; the latter facility being the natural effect of the exercise of those muscles. From this statement it should seem, that good penmanship is more particularly among the requirements of short-hand, and, indeed, absolutely indispensable to it ; because, here several of the characters require to be formed with almost mathematical exactness, and the formation of some of them is attended with an extraordinary tension of the muscles of the fingers. Hence I infer (by the bye) that the writing of short-hand is conducive to good penmanship.

Not only good penmanship, but a knowledge of grammar and of the rules of composition, contribute much to the success of the stenographer ; by enabling him to discover the relations and dependencies of words and phrases,

*Legibility* is that property, whereby the marks in short-hand, whether literal or otherwise, are readily distinguishable from each other: if the marks are sufficiently *distinct*\* and be still *unintelligible*, the fault is not, properly, in the writing, but in the composition.

\* Whenever any of the *Terms* appear in *Italics*, it intimates that they are to be received in the sense defined.

*Intelligibility* is that determination and adjustment of marks, whereby those which are *legible* may be understood; and such common inaccuracies in the penmanship as are incidental to quick writing, detected.

*Cast of Characters.* The scheme, or disposition and determination of *Consonants*, whereby each *character* has assigned to it, an appropriate application in the designation of verbal articulations; and whereby, moreover, the *characters* are rendered (more or less) capable of any required junction.

*Significations.* Certain arbitrary but fixed significations (as words) appropriated to *letters*. *Significations*, when too numerous, produce ambiguity, but *letters* used initially,

without any definite limits whatever as to signification, involve the *composition* in obscurity, an occult quality which ranks highest in the *scale of difficulties*.

*Scale of Difficulties.* A sort of graduated ascent or ladder peculiar to short-hand, which it is proper to climb with suitable discretion, in order to gain access to those stores of eloquence and science, which would otherwise remain above the common reach; but it is very unwise and quite unnecessary to get on the uppermost step. There are some, however, who, in their first attempts to follow a speaker, (I do not say a rapid one, for that is quite out of the question,) find themselves suddenly transported, from the bottom, or station of scrupulous caution, to the very top of this acclivity; but they are soon precipitated from their "giddy height," a position which, from their previous rate of elevation and activity, they are totally unable to maintain.

*Arbitraries.* Marks used to signify, in the shortest way, certain words, phrases, or ideas, of frequent recurrence; and which, in most cases, have little or no dependance on *letters*.

*Alphabet.* A table of *letters*, consisting of *vowels* and *consonants*, or of *consonants* only.

*Letters*, or *Literal Characters*, are either *vowels* or *consonants*.

*Vowels* are small marks (the dot and the comma) signifying the long sound peculiar to each vowel, and not, absolutely, the very letters by the names of which they may be severally known or described: as, *a* (considered as a *sonant*) denotes "a, long," and that only. *Vowels*, in their capacity of words, convey, also, certain *significations*: as, *a* signifies "a, an," &c. (6)\*

\* The Figures refer to the Plates in a projected Second Edition of "Short-Hand Explained."

*Vowel-sounds.* Simple articulations, signified by vowels: as, *a*, *au*. The *vowel-sounds* are sixteen in number: of these, the *vowels* (properly) represent but five, viz. the long sound of *a*, *e*, *i*, *o*, and *u*, respectively; five others (the short, as *i* in fit) can neither be sounded nor signified except in conjunction with a consonant; four (*au*, *oi*, *oo*, (long) and *ou*,) may be expressed by diphthongs only;

and two (*a* broad, as in *fast*, and *oo*, (short) as in *full*,) cannot well be described without the aid of orthography.

*The Common Vowel.* The vowel "e," (understood) which is taken as the common, though imperfect, representative of all the *vowel-sounds*.

*Accents.\** Small marks which might serve to distinguish *vowel-sounds*. Although each of the articulations expressed by vowels may be distinctly signified in this way, yet it presents too great an obstruction to speed to be admitted into professional use.

\* See "Short-Hand Explained," First Edition, Plate 9.

*Consonants.* Abstract consonant-sounds of peculiar names, denoted by short-hand characters, which characters also import certain *significations*: they are either *single* or *conjunct*. *Consonants*, whether *single* or *conjunct*, are further divisible into two other general classes; namely, *proper consonants* and *agents*.

*Single Consonants.* Short-hand char

*Al.*  
concel

*L.*  
con

they  
consona.  
c sounds  
t they may be  
r *ments*, and made  
a meanings according  
l *squall*, it is

*Consonants.* *Cha.*  
comprehend two conson  
the effect required, whe  
as the symbols of par  
as *ch*, and *sh*; to e  
added, the words migh  
either *cheat* or *search*  
yet. (1, 2.)

*Triple Consonants.* Characters  
three consonants: as *sh*

*Double Letters.* Characters  
two letters of the same de  
ss, spp. (2.)

drawn through the point at which any *consonant* begins.

**Returns.** Ascending or descending strokes calculated to *restore the level*.

**To Restore the Level.** To bring the pen back to the level without a *lift*.

**Lifts or Lifts of the Pen.** Acts of raising the point of the pen from off the paper and again replacing it where required.

**Place.** The relative height of a *vowel* as to the *line*\* or the *consonant* to which it belongs: as, the *lower*, the *upper*, and the *middle place*. Treble lines mark the three respective *places*.

\* This definition refers only to the most prevalent plan; viz. that of commencing every word, uniformly, on the *line*, and of distinguishing the several vowels according to their perpendicular height in reference to it: in some systems the *significations* of *consonants* (as well as the identity of *vowels*) are determined by *place*: in these, also, (and, occasionally, in Mr. Gurney's) the *place* of a *consonant* betokens its adjunct vowel. In other systems, again, which respect dots used for the respective vowels are placed ly close to the *consonants*, according to the form of the latter respectively.

**Place the Vowels.** To distinguish the

respective *vowels* according to their relative perpendicular height, or (it may be) according to their longitudinal station, in reference to the *consonant* to which they belong.

*Lineality.* The disposition of the writing on the *line*.

*Power.* The applicability of a quantity or matter or meaning, signified by any *character*, large in proportion to the shortness of the mark assigned to its expression. *Brevity* and *power* are in effect the same; but the former refers to contraction and speed in the formation of *characters*, whereas the latter contemplates the extent of their signification.

*Poverty.* A comparative destitution of *power*.

*Intervals.* Those short spaces (equal to the length of the *t*) which serve to separate and distinguish *words*.

*Stops.* Spaces, thrice that of the *interval*, which mark the principal stops or obvious divisions of a subject.

*Double Stops.* Long spaces, twice that of

the *stop*, which separate paragraphs and the chief divisions of a subject.

**Words.** Those small portions of matter which are contained between the *intervals*: they consist either of separate *characters* or of *conjugations*.

**To Conjugate.** To unite or join *characters* together so as to form *words*.

**Conjugations.** *Characters* conjugated or joined together so as to form *words*: they consist, generally, of *consonants*, but sometimes they admit of an *arbitrary*.

**Conjugation of Verbs.** Mode of *conjugating* or joining *characters* expressive of the auxiliary and other common verbs, including (as required) the negative particle "not."

**Junction.** The act of joining any two *characters* together, or the state of their being joined, so as to remain *distinct* as to figure, either by means of an angle at the point of contact or otherwise.

**Union.** The act of uniting any two *consonants*, or the state of their being united, so as

to form but one mark together ; as in the case of a uniform curve or the continuation of a right line.

**Pure Arbitraries.** Characters used to signify arbitrarily, in the shortest way, certain words, phrases, or ideas, of frequent recurrence ; the sense whereof does not, in any degree, depend upon *letters*. No. 25 (7.) is of this description.

**Mixed Arbitraries.** Characters partly literal and partly *arbitrary*. Nos. 9 and 10 (7.) are of this kind.

**Improper Arbitraries.** Alphabetical characters, written in a foreign type ; that is to say, in any way that is not peculiar to Short-Hand : as, "a, b, d." (7.)

**Casual Arbitraries.** Arbitraries that depend on some indefinite adventitious circumstance : as, a short *level* line drawn from one dot to another, signifies *from point to point* ; such line, in that case, being an *arbitrary*, denoting *from to* : in like manner a long *level* line preceding a *double stop*, denotes that a part of the subject, in continuation, is omitted.

*Movable Arbitraries.* *Arbitraries* which depend on their relative situations: as, a dot placed above *th*, signifies *on earth*; below *th*, it signifies *under the earth*.

*Proper Consonants.* Those characters which, as *consonants*, may be written separately, either in their capacity of letters or words; that is to say, either as *sonants* or the types of sound, or as words or the types of significations.

*Peculiars.* Those characters which, as *consonants*, are peculiar to the sounds, and generally, to the significations of the *proper consonants* respectively, but are only used in *conjugations*.

*Agents or Substitutes.* *Common consonants*, *peculiars*, and other characters, which, for convenience in *conjugations*, are substituted for *proper consonants*. *Parallels* and *semblants*, as well as *breves*, are well calculated for *agents*, and it is desirable that *parallels* should also be *semblants*, or at least *assimilants*: this is the case in regard to our *s* and *z*, and *v* and *w*; but it is not so in respect to *f* and *g*,\* *h* and *wh*, and *x* and *y*; and the *assimilation* of the liquids *l* and *r* is

too remote for prompt reading. (1, 2.) The *parallels k* and *j* are never used as *agents* for each other; and the liquids *m* and *n* very rarely.

\* As "Short-Hand Explained," together with this "Analysis," purposely conceals nothing that may be deemed influential on the just decision and practice of the student, in regard to the difficulties as well as practicability of the art as therein set forth, this admission, however impolitic, seems to be requisite.

*Common Consonants. Characters* which, as *agents*, are common to two or more consonant-sounds,\* and occasionally to the respective significations of two or more *consonants*: as, the *loop*, which, in its capacity of a *consonant*, is either *s* or *p*; and the *double loop*, which, in a like capacity, is *common*† to *ss*, *sp*, *pp*, and *ps*. (1, 2.) A degree of ambiguity attends the use of *common consonants*, which would be much diminished if they were *semblants* or *assimilants*.‡

\* As far as this Definition relates to *consonant-sounds*, *common consonants*, exclusive of their designation as *agents*, in which capacity alone they are adequate to their intended purpose, are not entirely confined to the present plan: in several of our best Systems, something of the kind is to be met with. In Gurney's, Mavor's, Mitchell's, and other treatises, one character is common to "g and j," which, it

**Reading of Figures.** The deciphering and naming of them in series: the naming or nomination of numbers consisting of two or more figures, or the ascription of their relative value according to place, is performed by means of a rule in arithmetic. In the reading of figures, legibility and intelligibility are in effect combined, and equally proved.

**Places.** The relative decimal stations of figures or signs of number, reckoning from right to left: as, the 1st or *unit-place*, the 2d or *ten-place*, the 3d or *hundred-place*, &c.

**Spaces.** Divisions or measures of figures, joined as required, designed for convenience in the numeration of long numbers: as, the 1st or *unit-space*, the 2d or *thousand-space*, the 3d or *million-space*, &c. Spaces on the right of intervals or points consist of three places each: and the figures in each space, whether to the left or right of intervals or points, are joined as required. (9.)

**Blank Spaces.** Spaces signified by points, consisting of three ciphers omitted.

**Intervals.** Short breaks between figures divide and distinguish one space from



*Unes.* Consonants which do not meet in the same syllable without the intervention of a vowel (understood :) as, each of the *consonants* in the word *t-r-t* when intended to signify *outright* or *tear out*.

*Jugations.* The union of two or three *single consonants* in the same syllable without the intervention of a vowel: as, the two first *consonants* in the word *t-r-t*, when meant to express *treat*, *trite*, *trot*, or *trout*; and the three first *consonants* in the word *s-t-r-l*,\* *stroll*, *stroller*. *Conjunct consonants* are always *unes*, and not *jugations*: as, *sh* and *str* in the words, *sh-s*, *she is*, and *str-n-f*,† *strong enough*.

\* In consequence of the use of *conjunct consonants*, a *jugation* of three *single consonants* seldom occurs; but, in this case, the *jugation s-t-r* is preferable to the *triple consonant str*.

† The Hyphen is here used, not for the purpose of separating the *consonants*, which (of course) are always joined in the same word; but merely to distinguish in the combination, the difference between the *single consonants* and the *conjunct*.

*Mediates.* Consonants or other characters applicable in the middle of *conjugations*. (3.)

**Initials.** The first-written characters in conjugations.

**Finals.** The last-written characters in conjugations.

**Initial Consonants.** The first-written consonants in conjugations.

**Final Consonants.** The last-written consonants in conjugations.

**Sequents.** Characters which cannot be introduced initially nor stand alone; either from a peculiarity in the mode of their application, from a peculiarity in their formation, or from a particular designation assigned to them: the first of these distinctions applies to all the sectors, the second to the final (or 4th) *s*, and the third to the *loop* and *double loop* when used terminally. (1, 3.)

**Sectors.** Characters consisting of short lines, straight or curved, or both, which either touch or bisect consonants, be their position what it may, at right-angles or otherwise as to form a cross. Sectors differ from other joined marks, both in design and disti effect; they being applicable af

the *conjugation* is finished, in the same way that the stroke of the *t* in common hand, is formed after the word is otherwise complete. The *terminals*, *act*, *action* \*, &c. are *sectors*. (3.)

\* The *terminals*, *act*, *action*, and *active*, are the invention of Mr. Thomas Gurney, according to his System published in 1753; and, considering the frequency of their use, very efficient ones they are.

**To Lead the Sense.** To direct to the true construction of any *word* or passage, by means of the preceding and following *arbitraries*, a grammatical and idiomatical assemblage of words in the preceding and following *conjugations*, and other indications; which, forming a great part of the context and acting in concert, look or *lead* to the intended *sense* or meaning.

**Leadings.** Those *characters*, either separate or *conjugated*, which *lead the sense*.

**License.** The free use of *agents* in *conjugations*. \*

\* In the *License* of our System, *brevity* in the shape of free penmanship, has been chiefly consulted: in order to reconcile its attendant ambiguities with *intelligibility*, the author relies on the guidance or *leadings* of the idiomatical

composition of words, &c., and the precision of *arbitraries*, in producing a clear context; more especially, when combined with the force of early and continued practice, and the efforts of talent.

**To write with Freedom.** To write according to *license*.

**To write Arbitrarily.\*** To make use of *arbitraries*.

\* This term has only a partial reference to the *composition*: it relates to such parts of it only as are or may be so written.

**To Restrain\* the writing.** To make an inconvenient and unnecessary use of *proper consonants*, and to make too many *lifts*, in conformity with the ideas and suppositions of novices.

\* This term refers to the *cast of characters* and the method of *composition*; and not to the first attempts of an essayist.

**Ascending Characters.** *Characters*, the concluding points of which are higher than the commencing.

**Descending Characters.** *Characters*, the

concluding points of which are lower than the commencing.

**Reversals.** *Characters* of the same denomination as, and similar in form and longitudinal position to the *proper characters*, but which, in *conjugations*, for the sake of convenience, instead of *ascending* are made to *descend*, and contrariwise, instead of *descending* are made to *ascend*. \*

\* This expedient may have its advantages in the absence of that of *parallels*, but the latter, as the more eligible, has been adopted in "Short-Hand Explained;" and consequently, there is no occasion to have recourse to *reversals* in that System, except in regard to the Figures 1 and 2. (6, 8.)

**Upright.** In a perpendicular direction, as respects the commencing and concluding points of *characters*.

**Level.** In a horizontal direction, in reference to the commencing and concluding points of *characters*.

**Oblique.** In an oblique direction, in reference to the commencing and concluding points of *characters*.

**Forward Characters.** *Characters*, the concluding points of which are more to the right than the commencing.

**Slopes.** *Characters*, the concluding points of which are more to the left than the commencing.

**Inclination.** The direction which *characters* take, whether perpendicular, horizontal, or oblique.

**Dominants.** The vowels or the *vowel sounds* actually accentuated, and which are essential to the right pronunciation of words and syllables: as, the sounds expressed by *a*, in the words *false* and *fain*. Any of the *vowel sounds* may dominate: as, those which are signified by *a* long, *au*, *oo* long, and *oo* short, in the words, *feign*, *fought*, *fool*, and *full*, pronounced *fan*, *faut*, *fool*, and *fööl*.

**To Dominate.** To act as a *dominant*, by superseding the co-operation of *mutés*.

**Mutes.** Those vowels which form a part of, but are not pronounced in words or syllables, although they serve to give *quantity* to the *dominant*: as, the *e* and *i* in the words

which the comma is also applied, (in lieu of the caret,) to point out the places where the matter repeated is to be introduced.

**To Mark Words.** To signify numerosity of words in *conjugations* (that is to say, *conjugations* consisting of from four to nine words) by means of a small waved mark, or *mn* (many,) placed below them.

**Aids.** Occasional means of facilitating *reading*, without impeding or much encumbering the writing: such as, *pointing the vowels*, *noting the loops*, *agents* and *jugations*, and marking *omissions*, and *words*.

\* Dr. Mavor introduces the dot and comma in the way of *aids*, to denote the parts of speech, in regard to any word signified initially.

**Composition.** The materials, or *characters* of which the matter of short-hand is composed, as viewed in connexion in regard to a given subject.

**Literal Composition.** *Composition* made up entirely of *letters*, considered phonically; that is to say, in the capacity of *sonants* or types of sound.

**Combination.** The act of joining or combining letters together in common-hand, or the state of their being so joined, in imitation and explanatory of the method of writing short-hand. *Combination* is but an imperfect representation of the *composition*, and, except in the case of *common consonants*, generally less *intelligible*; because the artificial and lengthy means made use of in *combination* to distinguish *arbitraries* from *letters*, and also the *conjuncts* from the *single consonants*, creates a degree of confusion in the mind, that interposes between the sign and the thing signified, which is not the case in regard to the *composition*; for short-hand characters though joined are *distinct* in appearance; and even *conjugations* may be considered as single characters, composed of lines, which, though complicated, are familiar to the sight and perception.

**Distinctness.** The *legibility* which attaches to *characters* when joined together, and also to *consonants* in *union*; either by having the limits or points of contact between each clearly defined by angles or *loops*, or where no such angles or *loops* exist, by their *union* presenting an appearance different from that of any single *character*, or of any *junction*.

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